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ABSTRACT

Based on the premise that familiarity with art forms of other cultures can broaden students' cultural understandings, the teaching guide presents instructions for creating two West African art forms--batik and tie-dye. The unit is intended as the basis of a three and one-half week minicourse for students in art courses in grades eight and nine. The guide was developed at an interdisciplinary summer workshop for teachers on African curriculum development. Six lessons focus on African stereotypes, African culture, African textile dyeing processes, traditional West African art forms, tie-dye and batik, and relationships among shape, space, pattern, and color. Students are involved in a variety of activities, including viewing and discussing films and slide shows, designing fabric, working with maps and globes, comparing African and American art forms, and experimenting with tie-dye and batik. Also included in the guide are evaluation criteria, vocabulary worksheets, background information on tie-dye and batik, reading assignments, and supplementary activities based on the reading assignments. (DB)

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"PATTERNS IN TIE-DYE AND BATIK FROM WEST AFRICA"

An Instructional Unit for Eighth and Ninth Grade Art

by

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This teaching unit on Africa was developed as part of an interdisciplinary workshop project in African curriculum development held on the University of Illinois' Urbana-Champaign campus in the summer of 1978. The workshop project, which was funded by the National Endowment for the Humanities, was carried out from 1977-80 and was integrated into an ongoing program of outreach services offered to teachers nationwide. For further information on teaching aids available through outreach services, contact:

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SO 012 696

I. Preface Statement

Africa is an important and underexplored area in the art curriculum. It is important for all students to understand cultures other than their own. Students will be able to better understand not only African cultures, but cultures of other lands. Art can be a good medium through which the understanding of other people's cultures can be achieved.

II. Grade level and course

Grade: Eighth and Ninth

Course: Arts and Crafts II

Time allotted: Three and one half weeks

Unit: Patterns in Tie-dye and Batik from West Africa, specifically, Sierra Leone and Nigeria

III. Instructional Objectives

A. Concepts

1. Africa is a diverse continent.
   a. Geography
   b. Cultural groups
   c. Countries
   d. Traditions
2. African art and the art of other non-western people is a valid art source.
3. Modern "American" crafts have their "roots" in Africa.
4. Africa is a changing continent.
5. Art is one way of maintaining African traditions.
6. Traditional African art is influenced by western cultures.
7. Shape is the area within a closed line.
8. Positive space is the area within a shape.
9. Negative space is the area outside of a shape.
10. Pattern is created by repeating lines, shapes or colors.
11. Adire esso is a traditional West African (Yoruba) art form.
12. Adire eleko is a traditional West African (Yoruba) art form.
13. Batik is a traditional West African art form.

B. Basic skills

1. Students will understand and create shapes.
2. Students will understand and use positive space.
3. Students will understand and use negative space.
4. Students will understand and create patterns.
5. Students will understand the dye process.
6. Students will understand color mixing and be able to use it.
7. Students will understand and use effectively new vocabulary words.
8. Students will use alternative words instead of "loaded" words when discussing Africa.
9. Students will become aware of their own stereotypes and misconceptions about Africa.
10. Students will understand and create complex patterns and designs through the West African traditional Adire esso.
11. Students will understand and create complex patterns and designs through the West African traditional Adire eleko.
12. Students will understand and create complex patterns and good designs through the West African traditional batik.

IV. Topical Outline of Content

A. Pretest--what do you think of when you hear "Africa?"

B. Words that come to mind about Africa

1. Discuss "loaded" words and myths
2. Discuss common myths
3. Teach alternative words

C. Brief overview of the history of Africa

1. Diverse geography
2. Migration of peoples
3. Colonial political boundaries
4. Countries achieving independence

D. Africa today

1. Urban areas
2. Rural agricultural areas

E. Map work

1. Identify countries in current news

2. Emphasis on West Africa
   a. Countries
   b. Peoples

F. Cultural aspects
   1. Art as a part of religion and secret societies
      a. Masks
      b. Ancestoral figures
      c. Shrine figures
   2. Art as a part of daily life
      a. Weaving
      b. Pottery
      c. Fabric decoration

G. Films
   1. Arts and Crafts in West Africa
   2. African Craftsman: The Ashanti

H. Student reading
   1. Vocabulary words for reading selection
   2. Questions and discussion

I. Explanation of fabric decoration in West Africa
   1. Vocabulary words
   2. Slides
   3. Examples
   4. Demonstrations

J. Student activities
   1. Design and create Adire esso sample
   2. Design and create Adire eleko sample
   3. Design and create batik sample

K. Post-test

V. Materials to achieve Instructional Objectives

A. Books for teacher background

1. Anderson, F. Tie-Dyeing and Batik. Crown Publishing: New York, 1974.
2. Bohannan, Paul and Curtin, Phillip. Africa and Africans. The Natural History Press: Garden City, New York, 1971.
3. Comins, Jeremy. Getting Started in African Crafts. Bruce: New York, 1971.

4. D'Amato, Janet and Alex. African Crafts for You to Make. Messner: NewYork, 1969.
5. Dendel, Ester. African Fabric Crafts, Sources of African Design and Techniques. Taplinger: New York, 1974.
6. Gardi, Rene'. African Crafts and Craftsmen. Van Norstrand Rienhold Co., 1970.
7. Jefferson, Louise. The Decorative Arts of Africa. Viking Press, 1973.
8. Kerina, Jane. African Crafts. Lion: New York, 1970.
9. Kent, Kate P. Introducing West African Cloth. Denver Museum: Denver.
10. Laye, Camara. The Dark Child. Noonday Press: New York, 1954.
11. Marshall, Anthony D. Africa's Living Arts. Watts: New York, 1970.
12. Newman, Thelma R. Contemporary African Arts and Crafts: On-Site Working with Art Forms and Processes. Crown: New York, 1974.
13. Price, Christine. Made in West Africa. Dutton: New York,1975.
14. Sieber, Roy. African Textiles and Decorative Arts. New York Graphic Society: Greenwich, Connecticut, 1972.
15. Wahlman, Maude. Contemporary African Arts. Field Museum of Natural History: Chicago, 1974.
16. Williams, Geoffrey. African Designs from Traditional Sources. Dover: New York, 1971.
17. Willett, Frank. African Art: An Introduction. Praeger: New York. 1971.

B. Periodicals for teacher background

1. Clark, Leon E. "Starting with the Arts," Africa Report. 1973. pp. 38-40.
2. Davis, Mariam. "Akwete Cloth and its Motifs," African Arts. Spring 1974. pp. 22-25.
3. Joseph, Marietta. "West African Indigo Cloth," African Arts. Spring 1974. pp. 34-36.
4. Lamb, Alstair. "Krobo Powder-Glass Beads," African Arts. April 1976. pp. 32-39.

5. Nunoo, Richard. "Canoe Decoration in Ghana," African Arts. Spring 1974. p. 35.
6. Willett, Frank. "Sources for Teaching About African Visual Art in American Schools and Colleges," Africanna Library Journel. Summer 1972. pp. 15-19.

C. Maps
1. Wall map---borrowed from Social Studies Department
2. Geographical outline map for overhead projector
3. Country outline map for overhead projector
4. West African ethnic groups map for overhead projector

D. Films
1. Arts and Crafts in West Africa. University of Illinois, 11 minutes, color, $6.45.
Pictures the ancient arts and crafts which are still practiced today by the highly skilled artisans in West African villages. Excellent for junior high.
2. African Craftsmen: The Ashanti. University of Illinois, 11 minutes, color, $6.65.

E. Slides--see slide scripts for daily lesson plans

F. Recordings--Cassette tapes of traditional and modern African music

G. Selected reading--"Pattern-Dyed Textiles" from Walhm-n, Maude. Contemporary African Art. Chicago: Field Museum, 1974.

H. Visual Aides
1. Posters
a. The following quotation will be hand lettered in Roman script with black India ink on white poster board then laminated.

"African art, including design, has been considered 'primitive', a term associated with crudity and lack of sophistication. Gradually, the realization is spreading that the art and design of primitive people (referring to people who live a simple way of life removed from technology and industrialization) are neither technically crude nor aesthetically inferior."

b. The following African proverbs will be hand lettered in Roman script with black India ink on white drawing paper. Each proverb will be done individually and the meanings will be discussed during the unit.

1. One camel does not make fun of the other camel's hump. (Guinea)
2. Wood may remain in the water ten years, but it will never become a crocodile. (Zaire)
3. The witness of a rat is another rat. (Ethiopia)
4. Rain does not fall on one roof alone. (Congo)
5. Confiding a secret to an unworthy person is like carrying grain in a bag with a hole. (Congo)
6. A cutting word is worse than a bowstring; a cut may heal, but the cut of the tongue does not. (Mauritania)
7. When you follow the path of your father, you learn to walk like him. (Ghana)
8. If your son laughs when you scold him, you ought to cry for you have lost him. If he cries, you may laugh, for you have a worthy heir. (Senegal)
9. The toughness of the hoe is tested in the garden. (Swahili)
10. Aiming is not the same as hitting. (Swahili)

c. The following willbe hand lettered in Gothic script with blue permanent marker.

Batik and Tie-Dye

1. Adire esso (eleso)--tied and stitched
2. Adire eleko--patterned with starch
3. Batik--wax stamped

Adire means "to take, to tie and to dye"

d. The following will be hand lettered in Gothic script with blue permanent marker.

Adire esso (eleso)--folding, stitching, dyeing

Materials you will need:

Fabric--100% cotton
Thread, needles
rubber bands

scissors

beans, beads, or pebbles

Patterns may be created by folding or sewing

fan, accordion or pleating

square folding

tying knots

bunching small areas

marbling-bunching entire piece

ruching-rolling fabric

stitching around beans

sewing line designs and puckering

It is important that your fabric is secured TIGHTLY with string or rubber bands.

Wet you fabric completely in clear water. Squeeze out.

Dip your fabric in dye vat, leaving it until it is a shade darker than the color you desire. Ring out.

Rinse your fabric in clear water until no dye runs from the piece.

Hang on the line to dry. Place newspaper under fabric to absorb drips.

When fabric is dry, unfold.

The process may be repeated for different effects.

Press your fabric with an iron-setting for Cotton.

Label piece with:

Your name and hour

Adire esso

Method you used to create your patterns

e. The following will be hand lettered in Gothic script with blue permanent marker.

Adire eleko--1. using a stencil

2. hand painted

Choose one of the following methods for your Adire eleko sample.

Stencil Adire eleko

Materials you will need:

design

cardboard
pencil
razor blade
fabric--100%
starch paste
dye

Create your design--see ideas from traditional sources
Transfer GOOD design onto cardboard by carboning back of design and tracing over to cardboard. Approximate size 6" be 8".
Cut positive areas (areas to remain white) out of stencil.
Place stencil over fabric. With starch, paint over stencil so positive (open) areas are covered with starch.
Repeat many times over fabric.
Let starch dry completely.
Dye fabric. DO NOT RINSE. Let dry.
Re-dye*fabric and starch must be completely dry for each dyeing. (If starch is still wet, it will slide off.)
Yoruba women (Nigeria) re-dye as many as 13 times. They feel the most desirable color is a deep blue--so it looks black.
The fabric is not rinsed--in wearing some dye is rubbed onto the skin, which is considered a pleasing cosmetic effect.
Wet material. Scrape off starch with a dull knife.
Dry.
Press your fabric with an iron-setting for cotton.
Label piece with:

Your name and hour
Adire eleko-stencil

Hand painted Adire eleko
Materials you will need:

fabric--100% cotton
starch paste
feather or brush
dye

Create your design on paper before beginning to paint.
Use feather or brush to draw designs onto the fabric.

Let starch dry completely.
Follow steps of dyeing above.
Scrape off starch with a dull knife.
Dry.
Press piece with an iron-setting for cotton.
Label with the following:
Your name and hour
Adire eleko-handpainted

f. The following will be hand lettered in Gothic script with blue permanent marker.

Batik

Material you will need:
pencil
paper
design
wood block
wood carving tools and sharpening stone
hot wax in double boiler
tjanting tool, brushes
fabric--100% cotton
dye

Create a design on paper 4" by 6".
Carbon back of design and trace onto wood block
Carve out the negative spaces--leaving raised the areas to be white when stamped.
ALWAYS cut away from yourself.
You must cut deeply. At least ¼ inch.
When stamp is completed, dip into hot wax--be careful not to burn your fingers.
Stamp waxed wood block onto fabric--try not to drip wax on your fabric.
Variety in patterns may be achieved by turning stamp in different directions, and by adding lines with tjanting tool.
The majority of your fabric should be covered with wax.
Dye--leaving your fabric in the dye vat until your piece is a shade darker than the color you desire. Gently wring out.
Rinse fabric in clear water until no dye runs from the piece.

Hang on the line to dry.
Place between newspapers and iron, changing newspaper often.
Iron until all wax is removed--your fabric will feel soft.
(If your fabric is to be worn for clothing, dry cleaning will remove almost all of the wax.)
Label piece with:
Your name and hour
Batik--stamped

2. Transparencies
Transparencies will be made from pages 20-32 from Jefferson, Louise. The Decorative Arts of Africa. "Symbols, Patterns, and Motifs." These will be used for idea designs for students.
3. Examples
a. Dashika--fan-folded Adire esso
b. Dashika--cloud pattern Adire esso
c. Lappa--combing starch paste
d. Lappa--Adire eleko stencil
e. Sample--Adire eleko-hand painted
f. Sample--wax resist

VI. Selected Books for Students
A. Xerox copies for classroom use
1. Davis, Mariam. "Akwete Cloth and its Motifs," African Arts.
2. Spring 1974. pp. 22-25.
2. Jefferson, Louise. The Decorative Arts of Africa. Viking. 1973. pp. 20, 21, 26-31, 75, 94-100, 134, 135, 142.
3. Joseph, Marietta. "West African Indigo Cloth," African Arts. Spring 1974. pp. 34-36.
4. Kent, Kate P. Introducing West African Cloth. Denver Natural History Museum: Denver. pp. 27, 28, 31, 36, 49, 52, 53, 55-58, 65-80.
5. Lamb, Alstair. "Krobo Powder-Glass Beads," African Arts. April 1976. pp. 32-39.
6. Nunoo, Richard. "Canoe Decoration in Ghana," African Arts. April 1976. p. 35.
7. University of Massachusetts. West African Heritage. pp. A2-3, A7-20.

B. Books abailable in classroom

1. Anderson, F. Tie-Dyeing and Batik. Crown Publishing: New York. 1974.
2. Bohannan, Paul and Curtin, Phillip. Africa and Africans. The Natural History Press: Garden City, New York. 1971.
3. Dendel, Ester. African Fabric Crafts, Sources of African Designs and Techniques. Taplinger; New York. .974.
4. Laye, Camara. The Dark Child. Noonday: New York. 1954.
5. Newman, Thelma. Contemporary African Arts and Crafts: On-Site Working with Art Forms and Processes. Crown: New York. 1974.
6. Williams, Geoffrey. African Designs from Traditional Sources. Dover; New York, 1975.

C. Books available in school lebrary

1. D'Amato, Janet and Alex. African Crafts for You to Make. Messner: NewYork. 1969.
2. Kerina, Jane. African Crafts. Lion: New York. 1970.
3. Marshall, Anthony D. Africa's Living Arts. Watts: New York 1970.

D. Books suggested for purchase

1. Jefferson, Louise. The Decorative Arts of Africa. Viking Press. 1973. $14.95
2. Price, Christine. Made in West Africa. E.P. Dutton and Co., 1975. $9.95
3. Wahlman, Maude. Contemporary African Crafts. Field Museum of Natural History: Chicago.

VII. Activities

A. Tie-dyeing in the tradition of West Africa

1. Adire esso
2. Adire eleko

B. Batik in the tradition of West Africa

C. Listening to music of Africa

D. Projects shown and explained during Multi-Cultural Week (possible)

Daily Lesson Plans

Lesson One:

A. Objectives

1. Concept to be taught in lesson

   Africa is a diverse continent.

   a. geography
   b. cultural groups
   c. countries
   d. traditions

2. Basic skills to be taught in lesson

   a. Students will use alternative words instead of "loaded" words when discussing Africa.
   b. Students will become aware of their own stereotypes and misconceptions about Africa.

B. Implementation

1. Pre-test-- "What comes to your mind when I say 'Africa?' Tell me what you know about Africa." (short written assignment) These papers will be collected, read and filed, then compared to similar questions in the Post-test for unit evaluation.

2. Discussion

   a. List on the blackboard words that come to mind when we think about Africa. (ideas from students)

      Example: hut, jungle, primitive, other "loaded" words

   b. List on the blackboard: terrorist
      guerrilla
      commando
      freedom-fighter

      Ask for meaning or definition of the four words. Talk about word meanings in relation to the context in which they are used. Frame of reference and word connotations are closely related.

   c. Refer back to the list of "loaded" words and discuss images that we see when we say "hut" instead of "house". For each "loaded" word give alternative word.

      Example: hut--house
      tribe--ethnic group or people

      We will use alternative words in our discussion of Africa.

3. Lecture

a. Africa is a large continent made up of over 40 countries. Africa is over three times the size in land area of the United States.

b. Geography--use geographical map of Africa on the overhead projector, the map will show in different colors the following areas. Identify for students: desert
sahel
savannas
rain forest areas

We will pay particular attention to West Africa (identify on map) especially the countries of Sierra Leone and Nigeria. (point out general area and geography)

c. History--in ancient times when Africa was being populated, migration of people from fertile cresent. (use map to show movement of peoples)

Africa has a very long history, even though much has still not been discovered, because of incomplete archaeological studies.

1. Evolution of man--Leakey site in East Africa
2. Nok culture---about 900 BC - 200 AD - iron workers in Niger River area
3. Fulani people were pastoral--good example of the migration of ethnic groups--located in West Atlantic area Sahel area migrated southward. People move where the land is good. Still true today.
4. Many ancient kingdoms all over Africa.
5. Arab influence across North Africa in 7th century A.D. Spread of Islam also along trade routes on Eastern sea board.
6. European exploration 17th century A.D. along Western sea coast.
7. Colonization--expoitation of natural resources--missionary work "conversion and civilization" mission. The three G's--God, Gold and Greed.
8. Late 1800's and early 1900's divided into countries by colonial powers by geography not by populations--many

countries contain different ethnic groups, many languages, cultures, and traditions. Some political problems today relate to this geographical division.

9. Independence from colonial powers began in 1960's. Ghana was first in 1957.

4. Materials to be used in lesson
   a. Geographical map for overhead projector
   b. Blackboard
   c. Paper and pencil for pre-test for students
5. Student Activities

   Optional--for extra credit

   Ghana was the first independent country in Africa. Do some research in the library and discover when the other countries obtained their independence. Are there any African countries that are not independant?

Lesson Two:

A. Objectives

1. Concepts to be taught in lesson

a. Africa is a diverse continent

(1) geography

(2) cultural groups

(3) countries

(4) traditions

b. African art and the art of other non-western people is a valid art source.

c. Modern "American" crafts have their "roots" in Africa.

d. Art is one way of maintaining African traditions.

2. Basic skills to be taught in lesson

a. Students will become aware of their own stereotypes and misconceptions about Africa.

b. Students will use alternative words instead of "loaded" words when discussing Africa.

B. Implementation

1. Discussion

a. Using overhead map of Africa with country outlines, ask students to identify countries currently in the news. Probable countries: Zaire, Rhodesia (Zimbabwe), Egypt. Ask why these countries are newsworthy. Explain importance to United States (minerals, natural resources, and political opinions--Apartheid.) Warn of newspaper bias, discuss critical reading and looking for the source of comments.

b. Using overhead map of Africa with country outlines, identify the region of West Africa, and the countries there, specifically Sierra Leone, Ghana and Nigeria.

c. Using the overhead map of West African ethnic groups, show that ethnic groups and political boundaries do not correspond.

2. Lecture

a. Africa today--Urban and agricultural

Parallel Africa with American urban and agricultural areas. St. Louis, Kansas City and Columbia with agricultural areas and small communities of Centrailia, Ashland and Moberly.

b. Slides
   (1) From the slide set Urban Africa, will use slides #12, 11, 27, 33, 18.
   (2) From the slide set Rice farming in Sierra Leone, will use #3, 13, 18, 20, 21, 25, 29, 31.

c. Art as a part of religion and societies--explain the purpose and functions of secret societies.
   (1) Masks
   (2) Ancestor figures
   (3) Shrine figures--wood--not more than 100 years old

d. Slides
   (1) #12 Offering figure--Nigeria
   (2) #11 Horizontal Chi Wara--Bambara
   (3) #14 Mask--Ashanti
   (4) #12 Ancestor figure--Cameroon

e. Art as a part of daily life
   (1) Weaving
   (2) Pottery
   (3) Fabric decoration

f. Slides
   (1) Weaving--#37, 36, 19, 01, 11, 12, 01.
   (2) Spinning--#12
   (3) Pottery--#7, 26, 32.
   (4) Tie dye--#06, 04, 05, 23, 06, 03, 17, 14.
   (5) Adire eleko--#15
   (6) Wax resist--#16, 03, 04, 05, 02.
   (7) Adrinkra--#18
   (8) Applique--#21, 22, 20.
   (9) Mud cloth--#08.
   (10) Wall hangings--#34, 35.

3. Materials to be used in lesson
   a. Slides and slide scripts
   b. Slide projector
   c. Overhead maps of country outlines and ethnic groups

Lesson Three:

A. Objectives

1. Concepts to be taught in lesson
   a. African art and the art of other non-western people is a valid art source.
   b. Modern "American" crafts have their "roots" in Africa.
   c. Art is one way of maintaining African traditions.
   d. Adire esso is a traditional West African art form.
   e. Adire eleko is a traditional West African art form.
   f. Batik is a traditional West African art form.
2. Basic skills to be taught in lesson
   a. Students will understand pattern.
   b. Students will understand the dye process.

B. Implementation

1. Film: Arts and Crafts in West Africa.
2. Film: African Craftsman: The Ashanti.
3. Discussion of films.

Lesson Four:

A. Objectives

1. Concepts to be taught in lesson
   a. African art and the art of other non-western people is a valid art source.
   b. Modern "American" crafts have their "roots" in Africa.
   c. Africa is a changing continent.
   d. Art is one way of maintaining African traditions.
   e. Traditional African art is influenced by Western cultures.
   f. Adire esso is a traditional West African art form.
   g. Adire eleko is a traditional West African art form.
   h. Batik is a traditional West African art form.
2. Basic skills to be taught in lesson
   Students will understand the dye process.

B. Implementation

1. Introduce new vocabulary words to help students with the reading selection. (see page 9 of reading selection)
2. Students read: "Pattern-Dyed Textiles" by Maude Walhman. Contemporary African Art.
3. Students will answer questions from reading selection. If unable to complete in class, finish at home. Be prepared to discuss. Questions are on page 9 of reading selection.
4. Class discussion of reading selection and assigned questions.

PATTERN-DYED TEXTILES

From: Maude Wahlman. Contemporary African Art. Chicago: Field Museum, 1974

The main purpose of pattern-dyeing is to produce one-of-a-kind textiles. Africans succeed at individualizing costume more often than people of Western culture, and at a tiny fraction of the capital investment needed for manufacturing either mass-produced or tailored clothing.

Africans wear textiles in ways that communicate a variety of messages. Some cloth is worn for its prestigious* value (elaborately-woven Okene cloth of Nigeria). Other cloth is worn mainly for funerals (adrinkra cloth of Ghana). In Sierra Leone, resist-dyed textiles introduce the newest styles and patterns to a style-conscious society.

Textile design can be divided into three classes: (1) design created during the weaving process; (2) pattern-dyed designs or dye added to woven cloth after it has left the loom by resist-dyeing, painting or stamping; and (3) embroidered or appliqued designs.

Resist-dyeing is a term for the different processes that prevent color from reaching certain areas of the cloth when it is immersed in a dye bath. These processes include tying, stitching or folding the cloth (generally known as tie-dyeing), or by painting, stenciling or printing the cloth with a viscous* substance such as wax (a technique commonly called by the Indonesian name batik) or starch before dyeing.

Textile dyeing is widely practiced in Africa and varies in complexity according to the preferences and traditions of different cultures. Resist-dyed textiles are produced in North Africa, West Africa, the Congo Basin, and, in recent years, Kenya. It is in West Africa that the art of resist-dyeing has had its greatest development. The cloth is worn by women tied skirt-like around their hips, as a headcovering, and by men as a sleeping wrap. It is also cut and tailored into women's clothing and men's shirts. Let us examine the center of resist-dyeing in West Africa.

*see the vocabulary list for definitions

The History and Tradition of Dyeing in Sierra Leone

The Mandinkas and other closely related peoples are preeminent* dyers throughout the West Guinea Coast region. But women of all ethnic groups in Sierra Leone practice dyeing, and it is likely that the technique of dyeing itself has a very long history in the area.

The history or resist-dyeing in Sierra Leone is difficult to find. Resist-dyeing has been practiced in widely scattered areas throughout the world from ancient times. Though diffusion* of techniques along trade routes can not be ruled out, the differences between regional centers suggests independent invention. European traders began to make regular stops along the West Africa coast in the late 15th century, and native cloths such as those of Sierra Leone (as well as Yoruba Cloths of Nigeria) were given early recognition as desirable trade items. In the late 18th and 19th centuries, freed African slaves returned from the Americas to Sierra Leone. These ex-slaves came originally from all over West Africa, and included a large number from the Yoruba area of Nigeria, another important center of resist-dyeing. Eventually, many ex-slaves made their way back to their own home countries, but kept ties with relatives who stayed in Sierra Leone. Therefore, several possibilities exist for the exchanging of styles and techniques, but it is hard to find out which group of people began the process.

One of the oldest dyes known to man is indigo blue. Indigo-ferous plants include extremely varied species and occur throughout tropical areas around the world. The practice of indigo dyeing in West Africa must be very old. It seems that vat* dyeing (relying on the fermentation of the indigo leaves and other substances) as practiced in Sierra Leone and elsewhere in West Africa, must depend on a settled existence, and may therefore have been one of the developments associated with agriculture and the settled pattern of life it allowed.

At present a great deal of stylistic interchange occurs among dyeing centers. The dry season--October to April--is the period of greatest activity. Each season brings with it innovations of style which proceed to spread rapidly throughout the whole country. New styles are widely disseminated by the woka-woka boys (Mandinka: woka, "go"), who are itinerate* sellers of cloth. They travel throughout the western Guinea coast area. New styles introduced

by government officials and their wives at official functions or garden parties in Sierra Leone,Liberia, or Guinea quickly become the rage many miles distant.

Dyeing is regarded as a secret craft. It is normally transmitted by a woman to her daughter, but may be taught by another relative or friend, on payment of a fee. The status of women dyers has always been high. In pre-colonial days, an outsider said: "a mark of a free woman was that her hands were always black with dye." In addition, dyeing is one of the most profitable occupations a woman can enjoy.

A teacher is expected to pray for the success of her student. Likewise, when a woman starts a new dye pot, she will perform a small ritual and ask God for help with the work.

Traditionally, dyeing was woman's work and weaving (done on the narrow strip loom) was man's work, but now some men have become specialists at sewing and tying patterns into the cloth, and a woman dyer may commission* a man to do the patterning. Men also make the wooden stamps used to impress the wax (see "candling" below).

Types of Compounds

Three levels of organization can be seen among the dyers. The first, and simplest, consists of one dyer, assisted at times by one or more of her relatives, and perhaps by some of the children of the household. Only the wife of a prosperous man can afford the cost in equipment (extra basins, pots, oil drums,dye cloth, wax, stamps, wood for the fire) and the free time to engage in this occupation. A woman working on a small-scale operation may have only one or two dye pots a season, producing not more than 40 to 60 lengths of cloth. She may sell them locally, or give them over to a male relative to sell in the market-place of the nearest large town.

The second level of organization involves the entire household of an extended family*. The third level encompasses the work of a number of related families, as well as individuals hired as apprentices. The number of people involved is considerably more than at the second level. The dyer cooperating in such an operation can share water supply and other equipment, and can buy cloth and commercial dyes in bluk. Cloth, purchased by the bolt, is cut and sewn into wrapper-sized pieces, approximately 48 by 66 inches. Wrappers are called <u>lappas</u> in the Krio language of Sierra Leone. Since the width of

the cloth is usually only 36 inches, some lengths are cut into 12-inch strips and seamed onto the 36-inch pieces. The total combined output might be as much as 200 to 300 lappas within a two-day work period. The large compounds sell their lappas either through market stalls or by way of woka-woka boys who carry lappas for sale throughout the country on more-or-less monthly routes.

The small-scale individual dyer is generally considered to produce the best quality cloth, but she faces stiff competition from the large compounds, who can price their lappas lower, who use more commercial dyes, and who innovate more designs and new color combinations. Unable to meet this competition, many traditional dyers have given up the art. In recent years, there has been some effort in the direction of forming cooperatives among small-scale dyers. If successful, the likely effect of the cooperatives will be to widen the availability of commercial dyes, rather than to reinforce traditional methods.

Kadiato Kamar, Freetown, Sierra Leone

Kadito Kamara (called, affectionately, by her friends and neighbors, "Mama Kadie") is a well-known and respected dyer in Sierra Leone. She has won prizes for her work in British Commonwealth exhibitions. Her reputation is based on local aesthetic standards that include a preference for deep, rich hues; precise patterns; careful stenciling; innovative design; and "nice" materials, such as imported cotton or satin damask. Mama Kadie is of the Temne ethnic group. She was an only child and her mother spent considerable time teaching her dyeing techniques.

Although her work would be described as falling within the simplest level of organization, she has been able to arrange reliable sales outlets in Freetown, and she produces at a greater rate than the ordinary small-scale dyer. Mama Kadi is assisted by other members of her household, which includes her widowed mother and grandmother, a sister with two small children, a visiting sister-in-law, an old manservant, and her seven children, all but two of whom are in school. She also has five paying apprentices. They work with her until they have absorbed enough of her techniques to work on their own. Mama Kadie tries to teach dyeing techniques to her children, but they

attend school most of the time. The income from her production is used to pay the school fees of the older children.

Techniques and Designs

Mama Kadie begins a dyeing season with the preparation of dye pots. The indigo leaves are washed, dried, mixed with water and caustic* soda and left to ferment for at least two days.

Lappas are usually dyed double, either folded in half or placed back to back, because they are generally sold in pairs. Cotton damask* or satin cloth is preferred; the damask because the woven patterns gives an extra richness of texture to the dyed design.

A brown dye is prepared from kola, and recently green, red, black and mauve* commercial dyes have begun to be used. The cloth is dipped into a dye, dried and redipped several times until it has absorbed the desired amount of color. The variety of patterns that Mama Kadie produces is due to her use of different techniques and different colors in one lappa. During the course of a dyeing season, Mama Kadie will use most of the techniques known in the Sierra Leone region. While she has some tied cloth dyeing, other cloths are drying, and still others may be getting stamped in preparation for dyeing. Some of Mama Kadie's techniques are:

1. Cloud pattern. This is a difficult technique, but one at which Mama Kadie excels. It involves carefully gathering the cloth with the fingers into cloud-like puffs, and then keeping the whole lappa bunched together while tying it with twine. Sometimes a "cloud" pattern is produced by sewing rather than by gathering with the fingers, a variation that creates unusual sharply-defined patterns. The bundle is left to soak in an indigo dye for about 20 minutes, then rinsed and dried on a line.

2. Taka (Mandinka for "tying") involves folding a lappa into 1-inch pleats. Cord is then tied tightly around the pleats, from one end to the other. This produces a pattern of longitudinal stripes.

3. Siti (Mandinka for "sewing") consists of sewing the cloth with a looped or cat stitch in a variety of patterns: usually the cloth is simply stitched horizontally. Siti designs may be alternated with other designs in a pattern known as "envelope." The non-siti bands are covered with plastic and tied tightly. When the siti designs have been dyed, they, in turn, are covered with plastic and tied, and the other areas are uncovered and dyed.

4. Candling is the term used for wax-resist designs, so-named because candle wax is melted down and used. One wax-resist method uses wooden stamps to apply the wax, sometimes leaving a plain border, or continuing the design to the edge of the cloth. Mama Kadie uses both stamps of her own design and ready-made stamps for her wax resist. If she gets an idea for a design, she sketches it on paper then gets a wood carver to carve it for her. After the cloth has been dyed and has dried, the lappa is put over the end of a large pole and dipped into a pot of boiling water to remove the wax. It is then rinsed in cold water and hung to dry. Finally, the cloth is sometimes beaten with a wooden club over a log, to produce a sheen.

5. Broom-style candle, also called "scattered candle," is produced by spreading a lappa flat, and with the end of a short hand-broom, dipped in hot wax, dripping or scattering wax on the cloth. This is done with precision and care, sometimes leaving large areas free for a second application of wax and a second dye.

6. The kolingie (Mandinka for "comb") pattern utilized starch, from cassava* or rice, to resist the dyes. Paste is spread on the cloth and, while still wet, a comb is drawn through the surface forming wavy or circular designs. When the paste has dried, the cloth is dipped in the dye. After the dye has set, the starch is rinsed out. A starch-resist cloth shows the design on one side only, because the starch does not penetrate, thus the underside is a solid color. Wax-resist-cloth shows the design on both sides as Mam Kadie is careful to see that the wax penetrates thoroughly.

Although Mama Kadie's work is produced at a simple level of technical organization, she produces more than the ordinary small-scale dyer, perhaps because she has many more assistants. There is a great demand for her work in Freetown, where she has several outlets, but she is so well known that most people come directly to her to buy lappas, which they wear as they are, or take to tailors to have shirts or dresses made. She is always trying new patterns in the hope that they will become popular. She appears to enjoy creating new patterns and designs and often makes a point of explaining to customers that the design is new.

Mama Kadie makes some lappas of heavy satin suitable for men's dinner jackets and some extra large which can be made into long evening gowns. People are willing to pay her more for her lappas because they are of a higher quality.

Hopefully, Mama Kadie will serve as a good example to other dyers in Freetown, and the high quality of the art will continue. That art is flourishing now. The cloth market in Freetown is overflowing with beautiful cotton and satin lappas for sale. They are worn by merchants and boys and women all over the city, a beautiful testimonial* to the pride Africans take in their own contemporary art.

Other Pattern-Dyed Textiles

The Bambara people of Mali are known for Bogolanfini cloth. It is hand woven by men and then dyed to order by women who treat the cloth with a tannic acid before dyeing it with dark brown geometric designs. The Senufe use a similar technique to dye Korhogo cloth, which features animals and figures.

A contemporary form of painted textile involves the silk-screen process recently introduced throughout Africa. Silk-screened textiles are produced in Ghana by Ashia Fabrics; in Kenya by Maridadi Fabrics; in Nigeria at the University of Ife; and at the workshop is Rorke's Drift in South Africa.

An elaborate example of dye-stamped textiles is adinkra cloth from Ghana. Geometric and figurative designs are carved on pieces of calabash rind which are dipped into a black dye and stamped, today on commercial cloth.

In Nigeria, resist-dyed cloth is called adire by the Yoruba, the most prolific* dyers in the country. As in Sierra Leone, indigo blue is a favorite color. Adire is divided into classes: adire esso (eleso) which is tied, folded or sewn before dyeing, and adire eleko which is painted or stenciled with wax or starch before dyeing.

Vocabulary Words for Reading Selection

prestigious--having honor, influence
viscous--sticky, repellent
preeminent--having paramount rank, dignity or importance
diffusion--spread out, scattering
vat--container, large vessel
commission--paying for service
extended family--relatives living in same compound, may include husband, wives, children, in-laws, uncles, aunts, cousins
caustic--something that burns
damask--material of silk or linen with fine pattern
mauve--dusty shade of purple

Activities from Reading

1. Find Sierra Leone on your map. What are her neighbors.
2. Locate Nigeria on your map.
3. Dyers fall into three levels of organization. Briefly discuss how they function. What does this tell us about the extended family in African society.
4. Dyeing in Sierra Leone is a woman's art. What are a few things mentioned here that men participate in?
5. How do the dyers in Sierra Leone learn their craft?
6. What is a lappa?
7. What are the effects you can see of western influence on the dyers in West Africa? What are your feelings about this?

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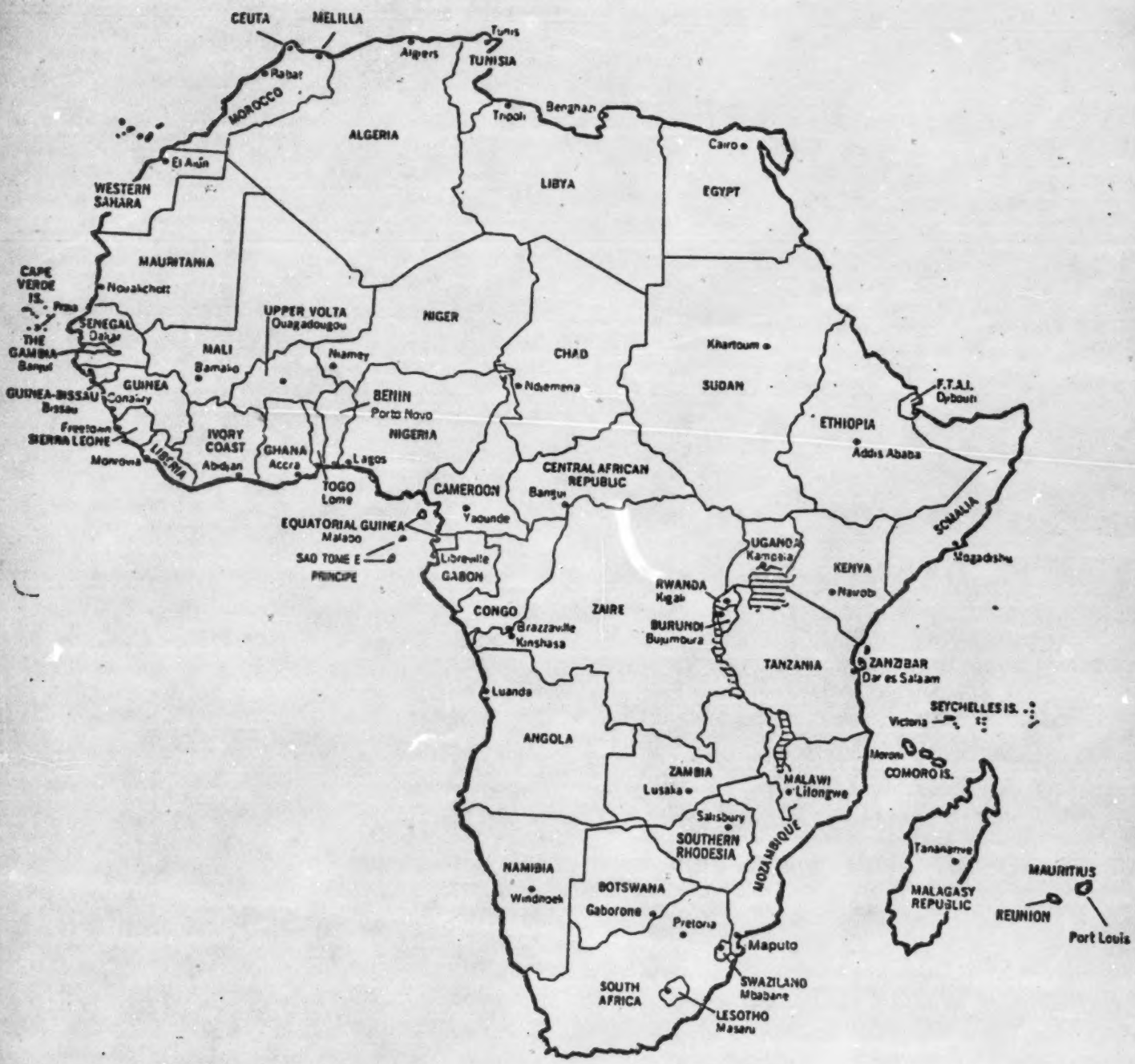

From AFRICA REPORT magazine
publication of the

Lesson Five:

A. Objectives
   1. Concepts to be taught in lesson
      a. Traditional African art is influenced by western cultures.
      b. Adire esso is a traditional West African art form.
      c. Adire eleko is a traditional West African art form.
      d. Batik is a traditional West African art form.
   2. Basic skills to be taught is lesson
      a. Students will understand the dye process.
      b. Students will understand color mixing.

B. Implementation
   1. Slides
      a. Slide set and narration of Clothmaking in Sierra Leone.
      b. Assorted slides of tie-dye techniques, starch resist and wax resist.
   2. Show dashinka and lappa.
   3. Questions and discussion.

Lesson Six:

A. Objectives

1. Concepts to be taught in lesson
   a. Modern "American" crafts have their"roots" in Africa.
   b. Art is one way of maintaining African traditions.
   c. Shape is the area within a closed line.
   d. Positive space is the area within a shape.
   e. Negative space is the area outside a shape.
   f. Pattern is created by repeating lines, shapes, or colors.
   g. Adire esso is a traditional West African art form.
   h. Adire eleko is a traditional West African art form.
   i. Batik is a traditional West African art form.
2. Basic skills to be taught in lesson.
   a. Students will understand shape.
   b. Students will understand positive space.
   c. Students will understand negative space.
   d. Students will understand pattern.
   e. Students will understand the dye process.
   f. Students will understand basic color mixing.
   g. Students will understand and create complex patterns and designs through the West African traditional Adire esso.
   h. Students will understand and create complex patterns and designs through the West African traditional Adire eleko.
   i. Students will understand and create complex patterns and good designs through the West African traditional batik.

B. Implementation

1. Define art vocabulary words:
   shape
   pattern
   positive space
   negative space
   adire
   adire esso
   adire eleko
   cassava

stencil
batik
tjanting tool
resist
dye
vat
pleating
ruching
marbling
lappa
dashinka
adinkra

2. Vocabulary worksheet.
3. Review basic color mixing.
4. Explanation of Adire esso. For steps see Adire esso poster—I have found that handouts are not as valid an instructional aide because the students lose them too quickly. A poster will be a permanent reference resource.
5. Examples of: cloud pattern
   folding
   ruching
   marbling
6. Demonstration of tie-dye methods.
7. Explanation of Adire eleko. For steps see Adire eleko poster.
8. Examples of: stenciled paste resist
   hand painting paste resist
   combing through paste
9. Demonstration of Adire eleko methods.
10. Explanation of batik.
11. Examples of batik.
12. Demonstrations of:
    a. Transfering design
    b. Use of wood carving tools
    c. Wood carving
    d. Printing with wax
    e. Dyeing
13. Discussion of design ideas through traditional African sources.

C. Student activities

Students will design and create their own original samples of three types of fabric decorations.

1. Adire esso or tie-dye
2. Adire eleko or starch resist
3. Batik or wax resist

D. Evaluation

Students will be evaluated through their completed samples of the three types of fabric decoration. Neatness, originality of design, general design qualities, richness of color, ability to follow directions and comprehension of dyeing processes will all enter in evaluation. There will also be a student critique of all projects.

Vocabulary Worksheet
for
Students

Unscramble the following words:

1. pehas _____
2. stovipie _____
3. citsenl _____
4. eyd ___
5. haridrak _____
6. jttnniag _____
7. kasdiah _____
8. tva ___
9. evagnite _____
10. kibat _____
11. guhnirc _____
12. vasacasa _____
13. palap _____
14. edria _____
15. redai keloe _____ _____
16. barlmgin _____
17. retnpat _____
18. stesir _____

Match the words above with the explanation:

1. _____ Plant used to create starch.
2. _____ Area within a closed line.
3. _____ Bunching and tyeing fabric.
4. _____ Dye process using wax resist.
5. _____ Shirt.
6. _____ "To take, to tie, to dye."
7. _____ Used to color fabric.
8. _____ Large vessel for dye.
9. _____ Area inside a shape.
10. _____ Dye process using starch resist.
11. _____ Skirt.
12. _____ Tool used for trailing lines of wax.
13. _____ Lines, shapes, or colors repeated.
14. _____ Area outside a shape.
15. _____ Area repelling dye.
16. _____ Rolling and tieing fabric.
17. _____ Stamped printed cloth.
18. _____ Cardboard cut-out for design.

Unit evaluation:

A post-test similar to the pre-test will be given and students will compare their responses, realizing their changes in attitudes about Africa.

Students will be evaluated on their comprehension of new terms through the vocabulary worksheet and their ability to use these terms in communicating with other students.

Students will be evaluated on their understanding of the methods of fabric decoration with the completion of the samples of Adire esso, Adire eleko and batik.

Students will evaluate each other's work through a class critique.

Students will evaluate the unit with a written evaluation.

Teacher will evaluate the unit effectiveness with all of the above.

Postscript

This unit was designed for Arts and Crafts II. Research completed at this workshop will also be implemented on the Ninth grade level in the courses of:

Introduction to Art
Beginning Design/Three-Dimensional Design

African art will be included in the following units:

Jewelry--Making of Glass Beads

Lettering and Illustration--African proverbs as well as American proverbs and the proverbs of other cultures will be lettered and students will create a visual design to complement it, much like those of adrinkra symbols and Ashanti gold weights.

Masks--Making of masks

Weaving--Use of the backstrap loom, which is much like the horizontal men's loom.

Pottery--Yoruba style.

END

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